4: Villa Rojas E-4,5 (1938-1944) 1969 NV9 Tzeltal NV9

Tenejapa

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•302
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FIG. 2—TENEJAPA WOMAN AND CHILD. (Copyright, Gertrude Duby.)

[P. 204]

4: Villa Rojas E-4, 5 (1938-1944) 1969
NV9 Tzeltal NV9

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FIG. 3—INDIAN GIRL, FINCA EL REAL.
(Copyright, Gertrude Duby.)

[P. 209-B]

4 Villa Rojas E-4,5 (1938-1944) 1969 NV9 Tzeltal NV9

Aguacatenango

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FIG. 4—WOMEN FROM AGUACATENANGO. (Copyright, Gertrude Duby.)

[P. 210-A]

4: Villa Rojas E-4,5 (1938-1944) 1969 NV9 Tzeltal NV9

Tenejapa

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FIG. 5—TENEJAPA GROUP WITH VESSELS CONTAINING CHICHA. (Copyright, Gertrude Duby.)

[P. 214-A]

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Bachajón

000 An excellent discussion of the character of the neighbouring Indians of Guatemala, which applies well to these, by one who has lived long among them, is found in Sapper's "Der Charakter der Mittelamerikanisch Indianer."

Fig. 280—El Encanto, Chis. Bachajon girls.

648 771 793 Before passing on to the native culture, a little must be said of the outside influences that do so much to mould it — the Church, the Government, and the Hacienda. The first of these occupies a very curious position indeed. While the Indians are [142] [291] [301] ostensibly Christian, as will be shown later, in many ways they are still unconverted. It may be said, briefly, that they acknowledge two antagonistic worships. [302] Of these, the Christian has publicly the upper hand. The Priests, accordingly, wield a tremendous influence among them, and did even more so in the past, when supported by the State. Our experience on this trip was that, on the whole, this [142] [291] influence was intelligently and beneficially used. To the Priests the Indians confide their [302] troubles, to them they accord the greatest honour on the occasions of their visits to the villages. Yet, at the same time, the Indians conceal from them one-half of their worship, knowing them to be sworn to stamp it out.

Fig. 281—El Encanto, Chis. Bachajon man and boy.

648 241 361 466 The Hacienda system has caused the formation of many small villages, as has been said above. In other cases, as with the Bachajon on the Encanto property, the Indians living at large on the distant lands of the

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Bachajón

mate butt of any joke, contemptible, and with no inherent rights. The native ceremonies and beliefs, even when closely parallel to their own, are considered mere ignorant superstitions. Only what is definitely Catholic is respected. Small shrines may be desecrated at will. Behind all this, mindful of past uprisings, lies a certain amount of definite fear of the subject people. There are, of course, many exceptions, especially among the more intelligent ranchers who from their patriarchal position or intimate relations have come to understand the natives as human beings.

The effect of all this on the Indian is suspicion of the ruling class, reluctance to impart information, distrust of friendly overtures. If one hails an Indian in the streets of a town, he will frequently run away. Once convinced, however, that an individual actually likes them, and is genuinely interested in them, their response is warm. We received many small favours and acts of friendship in notoriously hostile villages.

Fig. 103—El Real, Chis. Tzeltal girls.

In their culture these people belong to the general type characteristic of all Southern Mexico and at least the nearer parts of Guatemala. They depend primarily upon farming for their livelihood, with corn as the staple crop. Calabashes, melons, beans, tobacco, bananas, and cotton are raised. The farming is carried on by the same wasteful "milpa system" that has been described in Chapter XI, the old Maya method that was eventually responsible for the abandonment of many cities. In the case of the Bachajon, it has already become one cause for deserting their villages. The chief food is dried corn boiled with lime and ground by the women on the stone metates which were described in dealing with the Indians of San Martín Pajapa. It then may be baked on a flat griddle, making tortillas, or kept to drink with water as *pozole*. The one universal tool and weapon is the machete, varying in form from tribe to tribe, but always made by Collins & Co., of Hartford—part of one of the most amazing industries in the world.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Bachajón

291 Their hats are a smaller-brimmed version of the Mexican sombrero, plaited by the men out of straw. The long plait is stitched in a spiral with *ixtle* fibre or hennequen. They may be decorated with coloured ribbons.

302 Hair is worn short, and banged across the forehead.

291 The Bachajon women get themselves up a little more gaily, in a dark blue skirt and prettily embroidered blouse. Both are made of materials purchased in the stores. The skirt, *tsekel*, made of the blue cotton from San Cristóbal, is in the form of a cylinder, decorated along the seams, with parti-coloured stitching, red, white, green, and yellow. Naturally, it is a great deal too full at the waist; this fullness is taken up with a twist, which is then tucked in, holding the skirt in position without disaster.

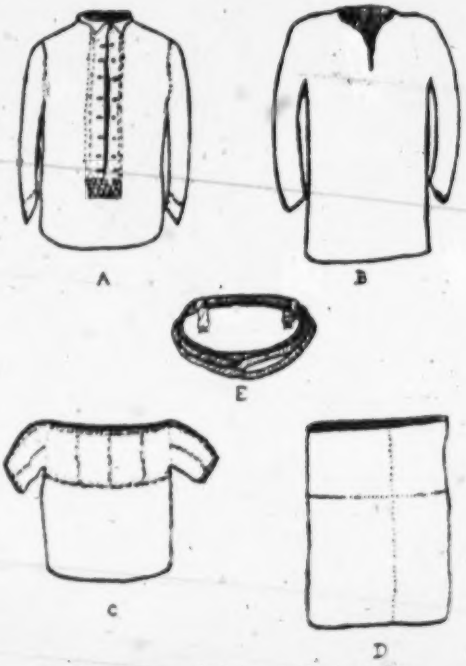

FIG. 245—Costumes, Bachajon and Ocosingo Valley.
A. Shirt, Bachajon.
B. Man's shirt, Ocosingo Valley.
C. Woman's blouse, Bachajon.
D. Woman's skirt, Bachajon and Ocosingo Valley.
E. Sash.

291 The blouse, *kuul*, is of white cotton, the neck open from shoulder to shoulder, with a short sleeve coming half-way to the elbow. Embroidery of red and blue thread, or an appliqué of stamped tape bought in the stores, outlines the neck and shoulder seams, the edge of the sleeves, and the upper part of the front of the blouse. The bottom is tucked in under the skirt.

302 The women do their hair in one or two braids, which may be decorated with red or yellow ribbon. Ordinarily it is very neatly combed and parted down the middle. Sometimes it is allowed to hang unbraided, but gathered with a pin or ribbon just behind the head.

291 Curiously enough, the Indians in Ocosingo Valley, although more in contact with the Ladino people, have a less European costume.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Sivacá

red-gold colour. The baking observed at Amatenango, which is described in the following chapter, was quite different. 323

The forms made at Sivacá are: (Fig. 299) a tub, *pok'et;* cooking pots or *ollas, ŏcom;* form for making cooking pots, *hutstahibe;* bowl, *tsets;* stand for bowl, *awaliko;* form for making sugar, with a hole in the bottom, *hor'mo;* tortilla griddle, *tsamets;* and a perforated olla for washing corn, *tcistcinaix.*

The Bachajon make most of these also, but the tub and clay *tsets* are rare, a gourd often serving for the latter. The surfaces are less well smoothed. In no case was any attempt at decoration observed. It should be noted in this respect, however, that almost all of these would eventually be quite blackened with smoke.

[142] [291] [302] [516] [342]

FIG. 299—Sivacá, Chis. Woman making pottery.

Among the forms shown in the figures, it will be noticed that there is no piece with a markedly contracted neck; such work seems to be beyond their abilities. All through this district the big *cantaras* or water jars are imported from Tenango, and will be discussed in the next chapter.

In general throughout Ocosingo Valley white cloth for men's clothes and women's blouses, made of native cotton, *na'*, as well as the men's sashes, are of local manufacture. Among the Bachajon, cloth is compartively little woven, but sashes are always home made. The coloured thread is usually bought in stores. Weaving is entirely done by the women. 286 [291]

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Sivacá

286 126 123 Our Indian hostess at the Encanto house was commissioned to make us a sash; after observing and photographing the process (fig. 300), we bought the loom with the unfinished piece on it. At Sivacá the army of guides produced a woman who was weaving cloth, and another who was just preparing the thread for the loom (fig. 301). The former was very bored and matter-of-fact about the whole pro-

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Fig. 299—Sivacá, Chis. Pottery Forms.

A. Ocom.
B. Pok et.
C. Tsameta.
D. Hor'mo.
E. Hutstahibe.
F. Tseta.
G. Awalko.
H. Teistcinaix.

286 126 123 ceeding, but the latter, a younger one, was at first frightened. At the first sight of me, she put away all her work. As she spoke no Spanish, I fell back upon a corps of seven or eight interpreters, who all spoke together while I looked as harmless as possible. Then she thought that the Mayor of Ocosingo, or the President of Mexico, or some one had sent for her, and packed her things to travel. At last she understood, and then balked. The men explained to me, with some amusement, that she was ashamed—"*dice que tiene verguenza*"—but finally she consented to pose. The result was a picture worth the while; she herself was a good type of young Indian woman, on her back was slung a pretty though somewhat grimy baby, while an underfed puppy and very small chicken completed the family group. The picture also shows a good example of the squatting-seat mentioned when listing the contents of the Encanto house (see fig. 301).

[284] [291] [142] [302] [516]

Fig. 300—El Encanto, Chis. Woman Weaving.

283 The spindle, *pětět*, is a stick 35 centimeters long, at the foot of which is a clay whorl, for which no name was given. It is spun with the weighted end resting in a gourd bowl, the upper end held against

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Sivacá

the thigh. The spinning is done with the left hand, the right holding and drawing out the thread, *tsahalna'* (fig. 302-d).

The thread is then arranged for the warp on a form called *kumen* (fig. 302-c). This is a pole 1.40 meters long, notched at intervals on one side, and with a groove in one end joining two unnotched sides. In one of the notches, according to the length of thread desired, is placed a cross stick, *tumin-te,* (equals *kumen-te?*), 45 centimeters long. The thread is laid from one end of this cross stick, through the groove, around to the other end of the cross stick, and so, back and forth, until the required number of woof-strands are prepared. The loops around one half of the cross stick are then transferred to the head-stick of the loom, those around the other to the foot-stick, and the woof is ready. At the head end, the loops are braided for the selvage.

FIG. 301—Sivacá, Chia. Woman Winding Thread.

The loom, *holēl,** has no rigid frame. The woof is stretched over the head and foot-sticks, *wolol-te.* The head-stick is fastened to a beam in the house or to a branch, usually more than a meter above the ground. Before this the weaver sits, with the foot-stick strapped to her by a broad leather strap, *ku'epat,* thus holding the set-up taut (fig. 303). At a little distance below the head-stick, the woof-strands are crossed, those underneath being carried on top, and held in place

*Holēl is one of a large class of words ending in *-el, -il,* or *-ul,* which are at once verbal nouns and infinitives; e. g. *tal-il,* to come, or the act of coming, corresponding to the Latin *venire* and *veniendo. Hol-il* primarily means to weave, here it is also applied to the loom.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Tenango

Physically, the people are taller and somewhat heavier boned than the Bachajon. The older men have small beards, close to their chins, of sparse, wiry black hair. Moustaches are faint. The men wear their hair longer on the backs of their necks and over the tops of their ears (fig. 313).

The men's costume is like that of Ocosingo Valley, a long, V-necked tunic without buttons, coming down nearly to their knees, but the trousers are usually rolled up until almost hidden. A plain red sash is worn knotted in front with ends hanging.

We had great difficulty in getting a look at any of the women until finally the officials arranged for a few of them to come and

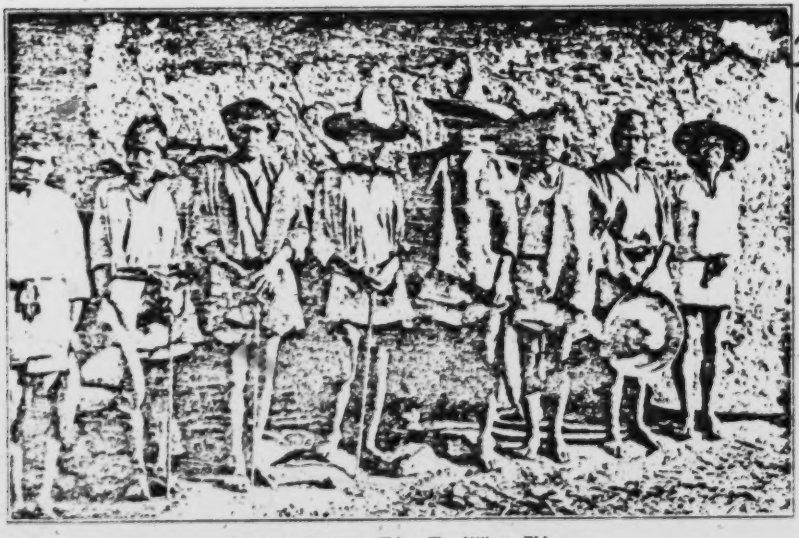

FIG. 313—Tenango, Chia. The Village Elders.

be photographed with their husbands (fig. 314). Nothing could have brought them alone. They were very strange and stiff about the whole thing, and showed more genuine fear of the camera than we saw anywhere else. The women of marriageable age draw their hair together at the back of the head. Around it a long, red, woolen ribbon, about three centimeters wide, is wrapped until it forms a disk standing out like a halo, the exact size being a matter of coquetry. The hair is then turned back and laid along the edge of the disk and wrapped in the last few rounds of ribbon. The result is that it comes out from the head through the center of the disk in a thick mass, then forms a flat elbow where it is doubled back to the

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Tenango

302 edge (fig. 315). Married women use the same head-dress, but with a smaller disk. Girls not yet marriageable do their hair in a pig-tail.

291 The women's blouse is of the old *huipil* type, a long sack of a garment, hanging to the knees, with the shoulders broad enough to come to the elbow, or else with short sleeves sewn on. The seams, cuffs, and neck are picked out with red stitching. The skirt is dark blue, and comes about half-way between knee and ankle.

323 It is an interesting point, and one which archaeologists should note, that Tenango makes the only decorated pottery in the district and has a monopoly also on the big, three-handled water-jars. The

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FIG. 314—Tenango, Chis. Married Couples

323 Indians explain that they go in for pottery-making because they need the money to supplement the products of their insufficient fields. We were there during the farming season when no work is done on pottery so we were not able to see the processes of manufacture. However, one of our guides took us to the house of a woman who had some reputation for skill, and all types were brought out for us. Besides the forms described in the last chapter, and the big water-jars (fig. 316), they make a goblet-shaped salt-cellar, *yoc-xcal-ats' a'* (*atsam*—"salt"), a *tscts* bowl of

[302]

FIG. 315—Tenango, Chis. Woman's head-dress.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Cancuc

boulders with care. It still is broad in most places, and has reasonable grades. We climbed to a rather desolate upland of wind-swept grass with a few crooked trees. There was some traffic on the road. We passed a group of Tenejapeños going down to the hot country to carry sugar. The men were ragged and woolly, like those we had seen at Salto de Agua, and their women, in short blue skirts and white blouses gorgeously ornamented with gold and crimson silk, were remarkable for their very pink cheeks showing through dark brown colouring.

The town of Cancuc (*kank'uk*) lies on the rounded shoulder of a long ridge that juts up above the high moors commanding a tremendous view North, West, and South over a jumbled mass of mountain ranges, like a herd of great elephants shouldering away to the horizon. A wind blows day and night, the trees are small and stunted, and the general effect is one of bleakness and height. At an altitude of 1,440 meters, with the unresting wind, it is always cold. The highroad climbs from a ravine up into the village where a small plaza is laid out on a level place. On our left was the big, white church, still well preserved. Opposite it, the Cabildo surprised us, a neat building with tile roof and white columned portico, built in President Diaz' time. Round about were some tumbling and ruined huts, and behind, the village rose on rough terraces crudely faced with stone.

Cancuc has a stormy history. It was the center of the famous rebellion of 1712, the subject of Brinton's "Maria Candelaria."* According to Starr (1904) who passed through here, there is a tradition that the men's long hair, covering their ears, is so worn in memory of the clipped ears which their ancestors received at that time. Recently, there has been political dissension in the form of a dragging feud, and a series of small fights and murders has resulted in those left of the defeated party abandoning the village and setting up their houses in the bush. It is from this that one sees so many huts deserted and beginning to disintegrate, adding to the general cheerless aspect of the place.

We were well received at the Cabildo, where the village officials with their silver-headed canes turned up shortly to look us over. They were younger men than most of the officials we had met previously, and a pretty tough looking crew, much what one would expect of a group that had attained office largely by means of the machete. The people on the whole rather resemble the Bachajon physically, being of a small-limbed type with an average height for men of about 160 centimeters, and nearly beardless. The men wear tunics cut as at Tenango, but decorated with red and yellow em-

*Brinton, 1887; Pineda, 1888.

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Cancuc

broidery along all the seams, at the cuffs, and over what would be a pocket in a European shirt. Trousers are either very short "shorts," or replaced by a cotton breech-clout. Hats are seldom worn. Most men carry woolen blankets woven by the Chamula Indians. The red sashes are knotted in front (fig. 322).

The women's dress is the same as at Tenango, but without any decoration, and with a shorter skirt. Their hair is worn in two braids, or done up in a knot over the forehead, forward of where the tump-line is placed.

Fig. 323.—Cancuc, Chis. Men on the Cabildo porch.

These people, for all their turbulence, are very devout, although, like many who are more civilized, they leave most of the expression to the women. The church is swept out daily by women appointed for the purpose. Along about five o'clock in the afternoon all the women drift in, singly or in small groups, pray for awhile, and come out. Looking in the door one sees the large interior almost pitch dark, cut here and there with tiny, yellow candle-flames, and hears a monotonous sing-song drone of chanted prayers. Their festivals center about the church. In this connection they have a very curious custom. There are two scaffolds by the plaza (fig. 323) very small platforms on four rickety poles about four meters high, surrounded by an insufficient railing, arched over with palm branches, and reached by a frail-looking ladder. The drinking which, as was explained in the last chapter, is an essential part of any ceremony, must all take place on top of these scaffolds. It is indeed a miracle that every fiesta does not cause a score of broken necks.

While wandering around to see what he could see, the writer was hailed by an elderly woman who gave him to understand by signs

5: Blom & LaFarge A,E-4,5 (1925) 1927 NV9 Tzeltal NV9
Tenejapa

shorts are also usually embroidered in red and yellow. The chief had such a pair, very fine and gaudy, which we asked to see. He took them off to show us, but when we tried to buy them from him he became furiously angry and abusive. Sandals, when worn, are of the ordinary type. Most of the Indians carry a staff of some kind.

The women wear the typical blue skirt, but the blouse, cut like a poncho, is usually tucked inside and heavily embroidered about the neck and shoulders. This work takes a long time, and the finished blouses are valued very highly. When worn outside they nearly cover the skirts, which are just knee length. Red sashes with a yellow stripe from Tapachula, of the kind worn also around Ocosingo, bind the skirts at the waist. Hair is done in two braids with dark red ribbon, or tied up in a knot over the forehead as at Cancuc.

FIG. 330—Tenejapa, Chis. Indians in the street.

Men and women alike wear cheap, gay-coloured necklaces, usually rosaries.

The Indians move with great freedom through the town and lounge in company with the Ladinos on the broad porch of the Town Hall. The officials are distinguished by silver-headed canes with black tassels. In lieu of a Maestro, they are directly under the Ladino *Presidente Municipal*, and their disputes are tried by the local judge. Their lawsuits have a mediaeval air, carried on publicly with great clamor on the Town Hall porch, and all concerned speaking with the utmost freedom. A breach of promise case was observed in the course of trial. It went on for at least two hours with never less than two Indians, usually women, speaking at once. One could not but admire the patience of the rather bored and indifferent judge.

The cargadores from Cancuc arrived shortly after dark, still lively despite the long day and steep climb. More remarkable still,

7: Nash E-5 (1957-1967) 1970 NV9 Tzeltal NV9
Amatenango del Valle

have recently sought additional lands in the ejido of Brindis to meet these minimal requirements. This preference for expanding subsistence agriculture to hiring out as laborers is the best index to the persistence of traditional economic pursuits.

Farmers who do not have a cash crop in wheat may be forced to sell corn even when there is no surplus. Because they usually need the cash as soon as they harvest their crop, they must sell when the prices are low. Thus their consumption needs exacerbate the disadvantage they face in the market.

Clothing, whether traditional or modern in style, requires cash outlays. Women have kept the traditional costume while men are modifying their clothing. Even when they go to hot country, older women wear the heavy cotton skirt bound with a thick sash and topped by an embroidered blouse; some younger women have adopted the long cotton dirndl skirt and peasant blouse. A white cotton shawl is added for ceremonial events or for warmth in the evening. All of their clothing is either bought or made of materials woven on looms in Comitán or San Bartolomé. The navy blue skirt, which they say is black, and the red and yellow sash are sold for 40 to 50 pesos by Ladina vendors who come to town. The blouse is made from two meters of heavy white cotton sold in the local stores or in Teopisca and San Cristóbal. Most prefer the more expensive cotton woven on bed looms in San Bartolomé, but it is not always available. They embroider the wide bands of yellow and red around the neckline with embroidery floss sold in the local store. The fringed shawl from Comitán is also sold locally, but is often purchased during the annual fiestas in the town. These items are replaced every two or three years, depending on the wealth of the family. The newer clothing is worn on ceremonial occasions, and the older clothing is worn every day. Women wear sandals and hats for protection only when they are firing pottery. For jewelry they wear bead necklaces, sometimes with crosses attached. Their hair is braided with ribbons for fiestas, or simply left hanging when they work.

Men buy a woolen jacket called *kotonču,* which is brought illegally from the Department of Huehuetenango, Guatemala, where it is made,

7: Nash E-5 (1957-1967) 1970 NV9 Tzeltal NV9
Amatenango del Valle

Behavior Defined in the Family

Socialization in the family provides the individual with the idiom for behaving in the wider community. The basic principles ordering behavior are respect and obedience toward those who are older, and care for those who are younger. Obedience, expressed by the verb *č'un* which means both to believe (or to be gullible) and to obey, is instilled by cultivating a sense of fear and shame. Fear is communicated by the parent to the child by invoking evil spirits and by the threat or use of punishment, especially whipping with a leather strap. Shame is aroused by ridicule, jeering, and chastising. A good child is a quiet child; questioning is discouraged either by refusing to answer the child or by telling him to keep quiet. The negative aspect of good behavior is stressed. Significantly, the phrase "Behave yourself!" is translated into Spanish as "Don't do anything!" Good behavior is not rewarded either by praise or by gifts. The only public demonstration of affection toward children I have seen is by grandparents toward grandchildren: an elder might give his sweet roll at a ceremony to his grandchild and even fondle him. Parents show affection to youngsters under three years of age, although the last child may be coddled somewhat longer. Mothers and young children show intimacy and affection in delousing each other or combing each others' hair. Kissing is not a sign of intimacy but of formal respect in ceremonies.

Beliefs concerning conception show awareness of both the male and the female contribution to the fetus. The man's sperm (*snal*) enters the womb, *yo?tan*, (also the word for heart) and mixes with the woman's flow, to bring about conception. The blood of a child is believed to come from its mother and the skin, bones, and brains from the father. During pregnancy, the father must have intercourse with his wife because his sperm nourishes the fetus. This continues right up to the birth of the child. Men too are believed to have wombs, and some men have trouble with "dropped wombs" caused by lifting heavy burdens.

The only people in attendance at the birth of a child are the women of the immediate household, the mother of the woman giving birth if she is not a part of the houshold, and the midwife. Children are kept out of the

[P.198-E]

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Plate 6. Woman scraping a cantero that has been sun-dried in the porch of her home. Behind her is an altar with pictures of the saints. Photograph by Marcey Jacobson.

1 (correction, this should read "photograph by Marcey Jacobson"..Analyst)

7: Nash E-5 (1957-1967) 1970 NV9 Tzeltal NV9
Amatenango del Valle

[P 198-H]

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Plate 10. Future members of the household line up with the branches of spring bushes with which the curer will brush them. Photograph by Marcey Jacobson.

7t Nash E-5 (1957-1967) 1970 NV9 Tzeltal NV9
Amatenango del Valle

The assumption that leisure is a concept unique to highly civilized societies is denied by peasant behavior in this community and many others like it in which the members are masters of the greater part of their time. What differentiates their scheduling of leisure-time activities from that of most western societies is that theirs is based on community decisions rather than individual predilections and that it is set in the frame of sacred rather than secular performances. Community standards are most notable in the way people dress for fiestas: women wear their newest embroidered blouses; their hair is neatly braided with ribbons. Men wear a kotonču with their cleanest shirt and pants. The children, except for the youngest, wear clothes like the adults'. Villagers "care for" the celebration by sitting on their porches, greeting neighbors, smoking and talking. When a public performance is held in the church or plaza, they participate as observers. Arduous work of any kind is proscribed. Special foods are prepared and served at regular mealtimes. A special mark of all days of fiesta is the serving of fermented corn beverage. Meat or chicken is more likely to be served on Sundays and holidays than on other days.

Timing as a Strategy in Interpersonal Relations

The preferred mode of action is "slow and soft." This applies to motion, especially in rituals, as well as to the scheduling of actions in a series of negotiations. The people are sensitive to the use of time in bargaining as an index to the relative resources of the negotiators. Withholding power in the market gives a marked price advantage in the sale of crops. Sale in advance of harvest means a loss of one-quarter to one-half of the price which could be gained if the crop was sold after it was cut, and corn sometimes doubles in value if withheld for six months or more. Interest as a time payment for the use of money is accepted on the basis that the borrower could put it to work. There is no feeling against the evil of usury, although the rates are relatively high in town—five percent per month.

This understanding of time as an indicator of relative strength extends to social functions. Time serves as an interval to build confidence on the part of both parties entering into contractual arrangement. In the betrothal, both parties are prepared for a long series of visits before the suit